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THE DECORATOR AND FURNISHER.

ENGLISH WALL-PAPERS FOR 1891.

THE business of manufacturing wall hangings is, at the present day, no sinecure, for each year the public taste becomes more exacting, and a larger number of people pose as knowing all about art, and are therefore a source of anxiety and trouble to the wall-paper manufacturer and the decorator by reason of the constant call for novelty, which is a constant cause of care to all those who desire not to slip behind in the great competitive race for custom.

We show at the head of this article an illustration of the process of manufacturing wall-paper. The printing machine shown in the cut is known as the twelve color machine, which means that it prints twelve colors simultaneously upon the endless roll of paper that passes between the color rollers and the central drum. Each roller has outlined upon its surface a design in brass, which corresponds to that fraction of the complete design bearing a different color to another fraction. In this way each roller prints its own fraction of the design as a whole, and the paper, which has received a grounding color before it enters the printing machine, is perfectly plain at the start, but the moment it emerges from the machine it is emblazoned with the entire pattern in twelve colors.

The work done by each particular roller registers with that done by the other rollers with mathematical precision, without

to allow it to dry. The drying is hastened by the use of steam pipes underneath the folds of paper, and when the paper has traversed the entire length of the apartment and returns on its journey toward the man who works the machine that rolls it into bolts it is perfectly dry. The paper is rolled up into eight or sixteen yard pieces by the automatic machines, and thence taken to the warerooms, where it is stored in piles awaiting shipment.

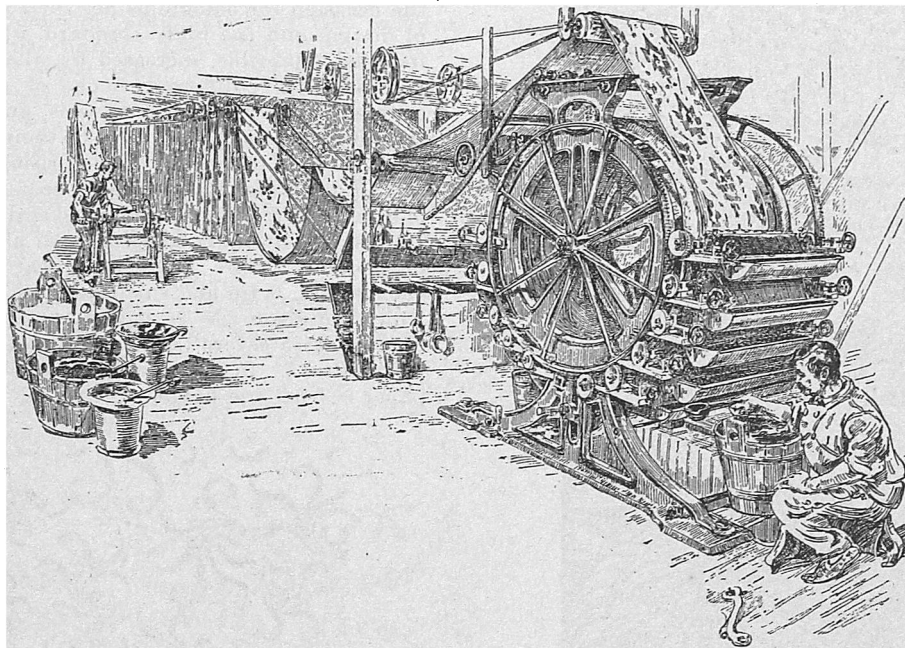
At the present moment, when the American manufacturers of wall-paper are preparing their designs for the new season in August next, there is nothing new to report in the state of the American wall-paper trade.

We therefore take advantage of the opportunity given us of referring to the output of English wall-papers for the current year, the consignments of which reached dealers in this country a few months ago.

Messrs. Wylie and Lochhead is a firm well known to our readers for the high standard maintained in the character of their productions. This year they have complied with

the expectations formed of them, and their new season's patterns are full of novelty, good design, and good color, a triple combination not always to be met with. Their tiger lily design is a fine bold rendering of this flower in various color schemes, which, with its leaves, constitutes a superb decoration.

Mr. Owen W. Davis has designed for this firm a decoration of great merit and originality. Two interlacing, sinuous trunk lines form the basis of the pattern, around which are overlapped foliated ornament, conforming the stems into continuous husks,



A Wall-Paper Printing Machine.



Fig. 1.—"The Richmond." Designed by A. Silver.

which accuracy the printing of the machine would be a failure. The printed roll of paper, as will be seen in the illustration, passes on to a series of movable racks arranged close to the ceiling of the room, and on these it is suspended in hanging folds



Fig. 2.—"The Bird and Tree." Designed by C. F. A. Voysey.

from which spring floral forms in great variety, oak leaves and acorns, and the medlar and pinks, as a kind of parasitical growth. Incongruous as this may sound in description, the artist has wielded them into one harmonious decoration, which

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has the further recommendation of being well colored. The filling is well sustained by the character of the frieze which accompanies it. The same conglomerate arrangement pervades the frieze, and with equally admirable results. This decoration



Fig. 3.—The "Hamburg." Designed by B. & F. Gast.

runs through quite a gamut of varied colorings, adapted to all kinds of rooms, all of them well considered schemes.

This firm strikes an entirely different note by producing a series of decorations in the Adam line, well considered, and drawn out with good detail, two qualifications which cannot be



Fig. 4.—The "Trocadero." Designed by Lewis F. Day.

said to apply to all so-called Adam decorations. Almost one-half of the productions of the firm are known as "sanitary," and the manufacture of these goods has gone forward with such leaps and bounds that we look forward to the time when they will

supersede all kinds of wall-paper; certainly all machine treatments. Some of the color effects are more than charming, they are delightful! There is a good collection of machine ceilings, while a large variety of single print decorations, micas, golds and tapestries complete the list. The entire collection is of sterling merit, and it is a positive gain to the trade to have it available.

The productions of Davenport & Company have often been the occasion for eulogiums on their good taste and wide range of design, and the high standard which this firm sets up for itself is, if possible, increased by their 1891 productions. They have issued five different books of patterns, including a book devoted entirely to French goods, and one given up entirely to sanitary wall hangings. One of their books contain a collection of 55 ceiling decorations, comprising every variety of design, small powderings, large strap decorations, delicate Renaissance effects, bold foliated schemes, several designs being by Lewis F. Day, which are characterized with all his charm and refinement of manner. There are geometrical designs and designs non-geometrical, large and small designs, in fact a range of designs which embraces the best productions of the leading designers, selected with severe taste, and a just appreciation of what good work admits. In their general collection of designs a truly royal paper is from the hands of Mr. T. F. Brophy, a master of draw-



Fig. 5.—The "Foam" Ceiling. Designed by Lewis F. Day.

ing and color. The scale of the pattern is on a large size, and would need to be used in a good sized apartment.

Mr. Walter Crane's peacock decoration is the talk of the trade in England, and he has admirably overcome some very obvious difficulties by his very clever drawing. The decoration of Mr. Gast, No. 5,289, is one of the best in the book.

The general range of patterns betray a supervision that has resulted in accumulating a collection of designs free from the faults we so commonly see in many collections. Messrs. Davenport's efforts should meet with a large response and find a ready acceptance throughout the trade in this country.

Messrs. Hains & Co. have produced a series of pattern that without doubt are far above the average. One admires the discernment that has placed before the trade such a magnificent collection of wall hangings. Taken as a whole, the Hains & Co.'s hangings excel chiefly in beautiful colorings, and some of the designs contained therein are gems. There are designs in the style of Lewis Day, Adam decorations, floral decorations for fillings, dados and frieze, all produced in the choicest colorings. There are fine specimens of tapestry papers, micas, satinettes, ceiling papers, sanitary and nursery papers, all full of freshness and beauty. This line of goods should not be overlooked by anyone in search of absolutely novel effects in wall decoration.

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Messrs. Taylor & Co., have produced an immense range of patterns, from the highest class of drawing-room fillers, to the humblest cottage bed-room papers. There are plates showing various decorative treatments, the effects being noticeably rich.

Exquisite fillings greet us on every side of coloring so varied as to enable the customer to select his favorite hue without much trouble. There are luster gold papers based on the rose as a motive. Delightful floral satinettes, tile patterns, ceilings, and some original nursery papers are turned out in brilliant style. This will prove one of the most generally useful, as well as beautiful collections produced this season.

Anaglypta, as a decorative material, is an English production, and has not yet reached its fourth year of existence, yet to-day it is one of the most popular of decorative materials. It has achieved its position, not by any advantageous advertising, but simply by its own merit and intrinsic worth. As is well known, Messrs. Nevius & Haviland of 410 Broadway, are the sole agents for Anaglypta in the United States.

Among the new designs produced this season is a decoration in the French Renaissance style, which is very charming and elegant. There is also a beautiful decoration based on the pomegranite, the leading constructive lines and details being based on the form and growth of this fruit. The designer is Mr. Voysey, and this decoration is one of the best we have



Fig. 6.—"Louis XVI" Ceiling. Designed by A. Jonquet.

seen from his brush. The lily frieze is a fine example of what is good in line and distribution of ornament.

There is also a peony decoration which is very clever and far beyond the average. Another Anaglypta has a poppy and swallow. As a motive its arrangement is formal, but it gains a peculiar charm from its very comicality.

The decoration known as No. 39 is as delightful a bit of color as we have ever seen, and quite an inspiration. It is one of the low reliefs, and for paneling with pale, creamy ivory effects would be very beautiful. A Wedgewood scheme of blue and gold is a fine wall decoration that is both quiet, delicate and rich in color effect.

No. 117 is a design by Dr. Dresser in the popular Moresque manner. For a dado for a room were such a style of decoration would be admissible, we can conceive nothing better.

Mr. Voysey again comes to the front in No. 110. The decoration is in a rich, deep bronze brown, which quite fully support the design. We congratulate the manufacturers on the result of their endeavors, and the trade on having such beautiful decorations at their disposal.

Messrs. Jeffery & Co., a firm well known to the American trade, have produced for the present season a superb line of decorations, and it is from their magnificent exhibit that we

have selected the designs reproduced in the present article. This firm are manufacturers of flock papers, stamped papers, embossed leather papers, ceiling and staircase papers, friezes and borders, and schemes of complete decoration, not to mention pulps, satins,



Fig. 7.—The "Canterbury" Ceiling. Designed by W. Hampden Pratt.

satinettes and gold papers. This firm has always received the highest awards wherever their goods are exhibited, and these include seven gold medals for excellence of design and superiority of color and workmanship. The designs produced by this firm are all by the best known artists, and we think it is hardly possible for any firm to excel the productions of Jeffrey & Company.



Fig. 8.—The "Volute" Ceiling. Designed by Lewis F. Day.

Fig. 1 is known as the "Richmond," and is produced in a variety of colors, and would be a good design for rooms or staircases. Fig. 2 is known as the "Bird and Tree," and was designed by C. F. A. Voysey. This, in almost any combination of colors,

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would form a particularly rich hall design. Fig. 3 is the "Hamburg," a fine all-over scroll design, designed by T. F. Gast. It is produced in flocks and colors. Fig. 4 is the "Trocadero" design by Lewis F. Day. This design comes in flocks, and was



Fig. 9.—The "Ophir."

used as a background throughout the British art section of the Paris Exhibition, 1889. Fig. 5 is a ceiling design by Lewis F. Day. It is produced in colors and as a raised flock. Fig. 6 is another ceiling designed by A. Jonprey, also produced in color



Fig. 10.—The "Prato."

and raised flock. Fig. 7 is the "Canterbury" ceiling design by W. Hamlin Pratt, produced in flock and colors. Fig. 8 is a volute ceiling design by Lewis F. Day. Figs. 9, 10 and 11 are known as the "Ophir," "Prato," and "Nott's" designs. They

are inexpensive machine prints, suitable for almost any apartment.

Fig. 12 is the "Corona Vitæ" design, by Walter Crane, and is a magnificent example of that artist's work. It is produced in embossed leather and other treatments. The drawing of the figures in the frieze are pre-Raphaelite in character, as also are the winged sphinxes in the wall repeat, which grasp the fruit of the tree of life, around the stem of which coils a serpent.

There ought to be quite a demand for such papers as these in the United States.

FOR country or seaside cottages, china silks and printed cottons are none too good, while for the modest city home they are quite appropriate. For the country, blue denim and awning cloth are chosen for portieres, and sometimes for curtains. These are, many of them, stamped with the designs of the associated artists, as also are the cotton ducks and printed factory cloths. In the latter may be obtained blues and reds, old gold, warm brown, and reseda green.

SOME desirable cheap washable cretonnes are made, which are not heavy enough for upholstering purposes, are soft in texture, admirable in coloring and designs, and especially suited for window and bed draperies. Many of the new

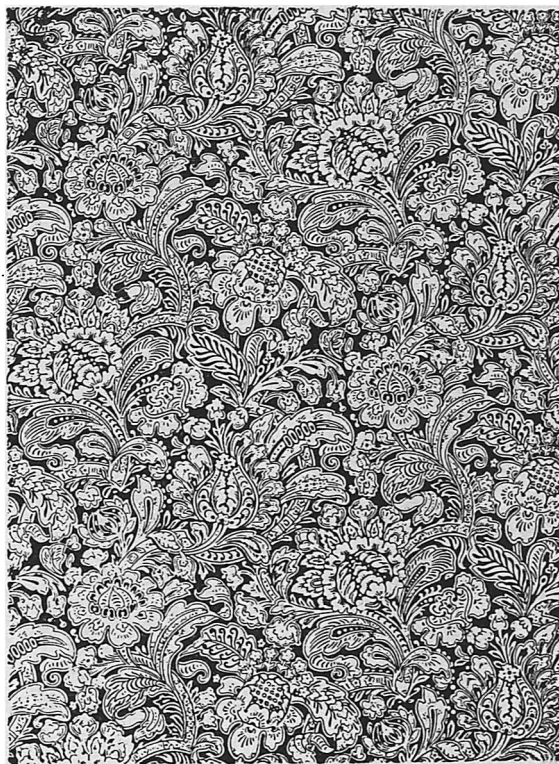


Fig. 11.—The "Notts."

corded cretonnes are as handsome as old tapestries, with their mellow colorings and rare designs. They come also in light and delicate tones, in which they are suitable for chamber window draperies, bed covers and the like. The colored Marseilles are lovely and make exquisite bed spreads. There are many pretty patterns and combination in these goods, and the price is low, thirty cents a yard, and thirty inches wide.

THERE are blue denims treated by a peculiar process, which, instead of printing on the color, simply takes it out, leaving the pattern in white on the blue. A specially good design is of pine needles and cones. The peculiar blue of denim will combine with almost any color except sky-blue, robin's-egg and gobelin blues. A design for crabs is odd enough to be called Japanese; it comes in dull reds and blues, printed on yard wide unbleached factory cloth. All of these materials are appropriately used for soft pillows, of which in these days one cannot have too many; and sofa pillows, that may be laundried as occasion requires, are eminently desired.

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THE PRINCIPLES OF COLOR.

BY E. HENRI KELLY.

THE following consideration of the principles of color is the result of some years of study in regard to the science of color. The conclusions arrived at treat with what is known as white light, or color. Without taking into con-

3½ inches square at large end, and three quarters of an inch square at small end. In testing, hold the funnel so as to shut out all but the colors to be tested. Paint inside of funnel dead black.

HARMONY OF COLOR.

Harmony of color is of three kinds, viz., individual, collective, blending. The following method will, perhaps, make the principles of color as plain as can be done in print. Take two or more boards, about twelve feet long by two feet wide, and



Fig. 12.—The "Corona Vita." Designed by Walter Crane.

sideration the many different ingredients that are used to produce color, the following is intended to show the actual relation one color bears to another, that is to say, harmony, blending, contrasting tone and complimentary color.

In testing color, one side of a room (at least 10x12 feet) is required, with one window directly opposite and behind the operator. Paint the wall with a dead flat color, composed of equal parts of white and black. Hang the testing board firmly against the wall, and look through a square funnel about two feet long,

finish surface up true and smooth. Join the edges perfectly straight. Paint the boards in flat colors. Rub the surface smooth and true to a steel straight-edge with pumice stone, leaving a dull or dead finish.

Individual harmony is the harmony of a color compared with itself. If a color is in harmony with itself, by looking at one of the boards at a distance of ten or twelve feet, the surface of the board will appear to be stationary, clear and clean; the edges of the board will appear straight and clean cut in their